

Fig. 1

200

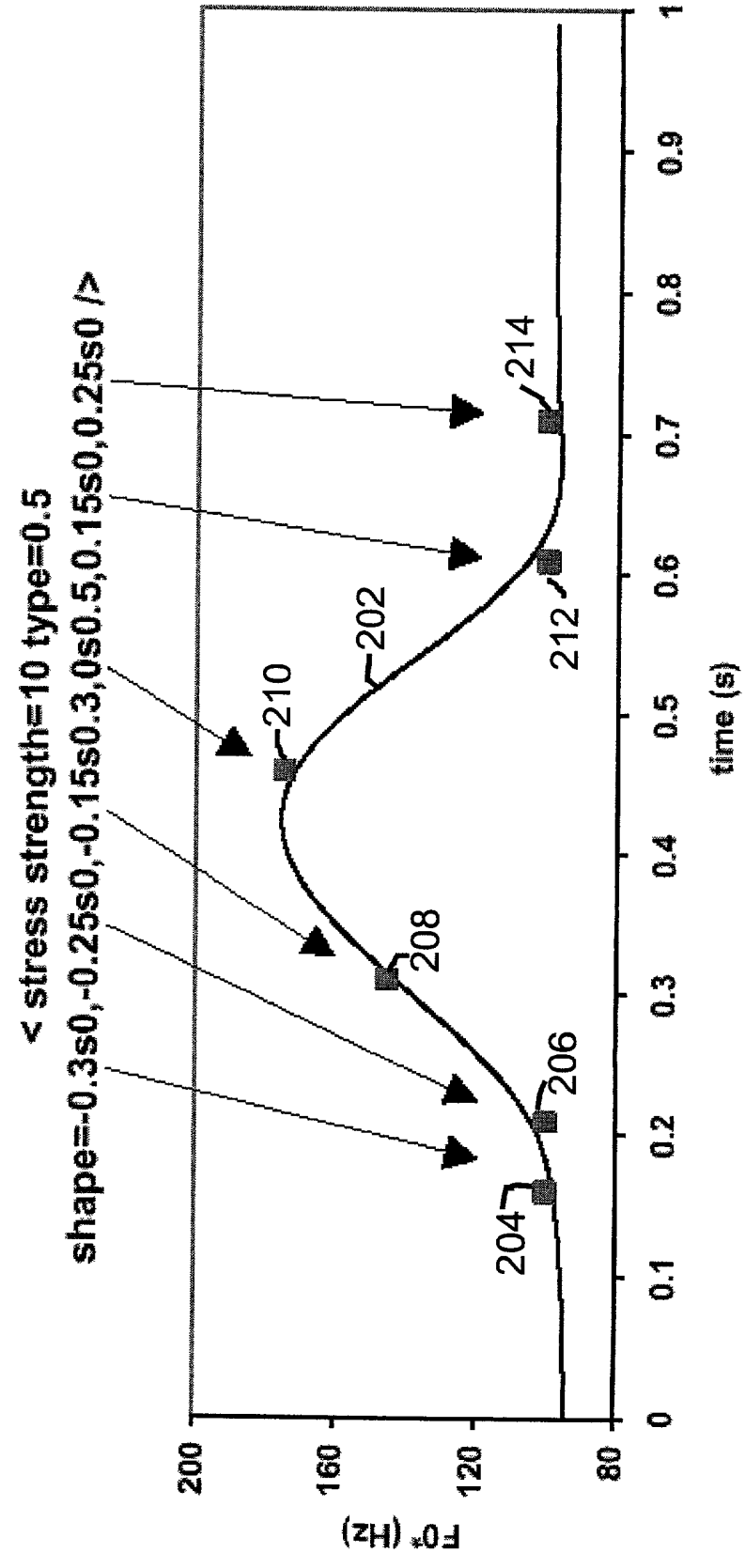


Fig. 2

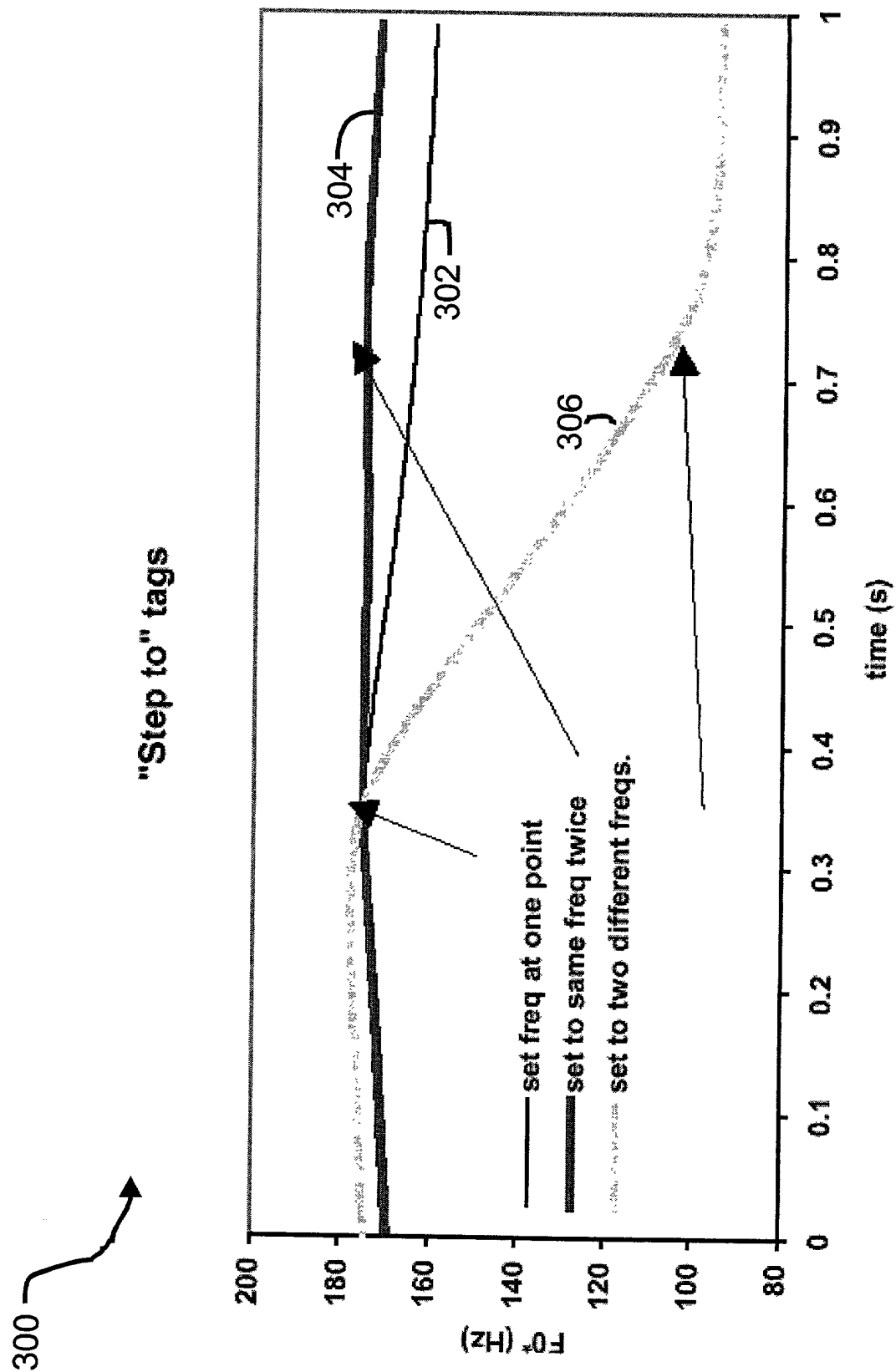


Fig. 3A

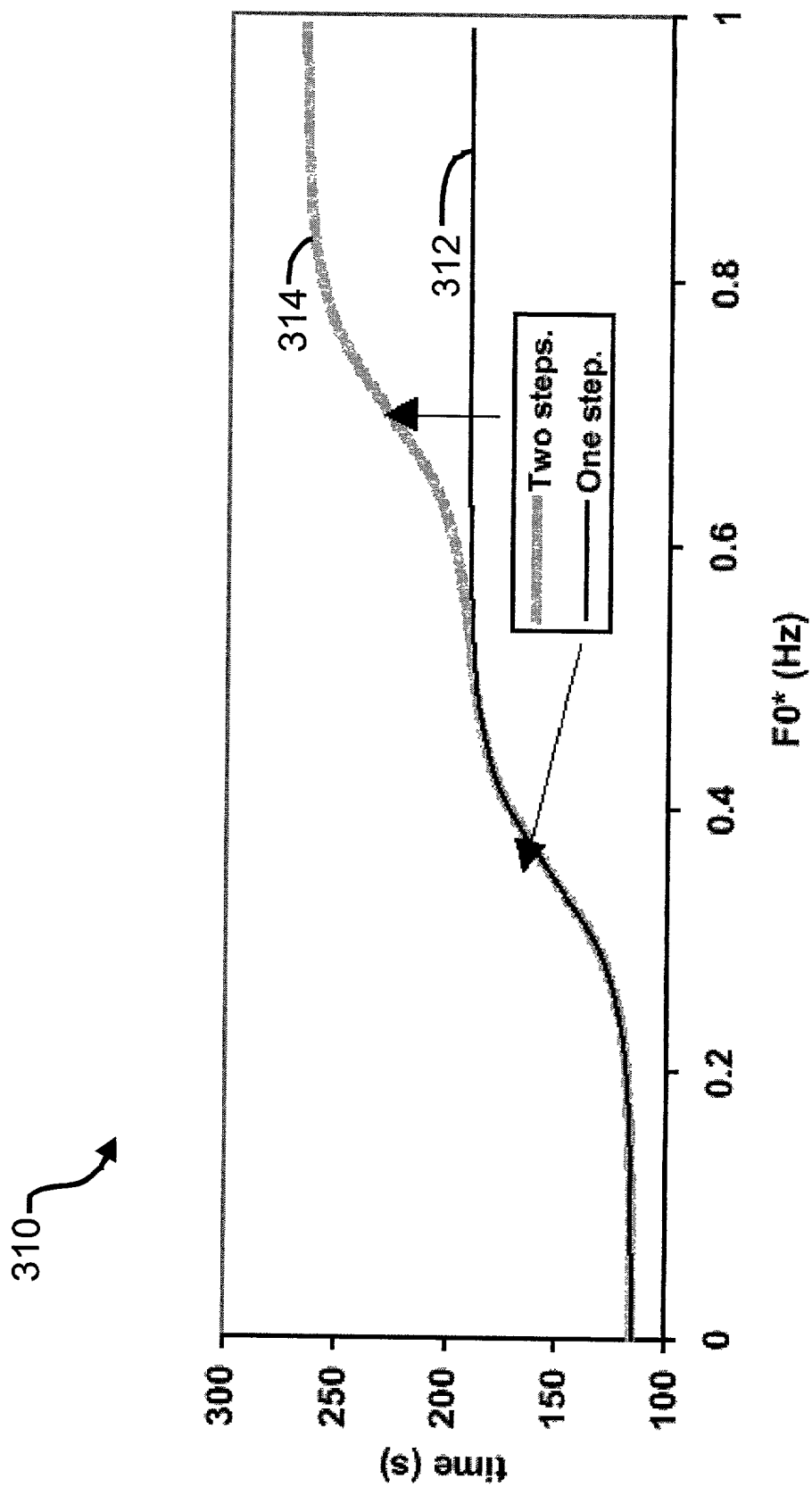


Fig. 3B

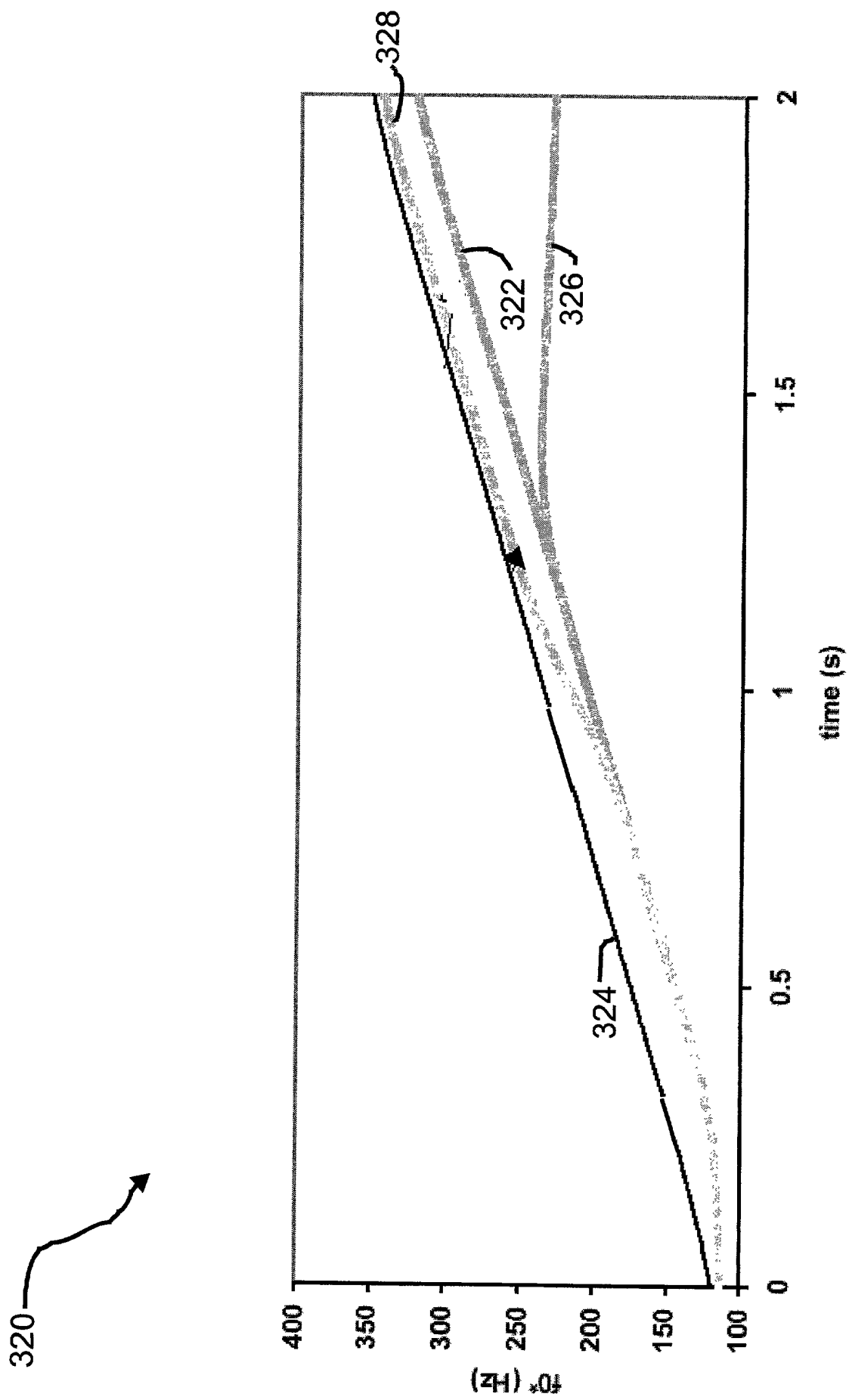


Fig. 3C

330

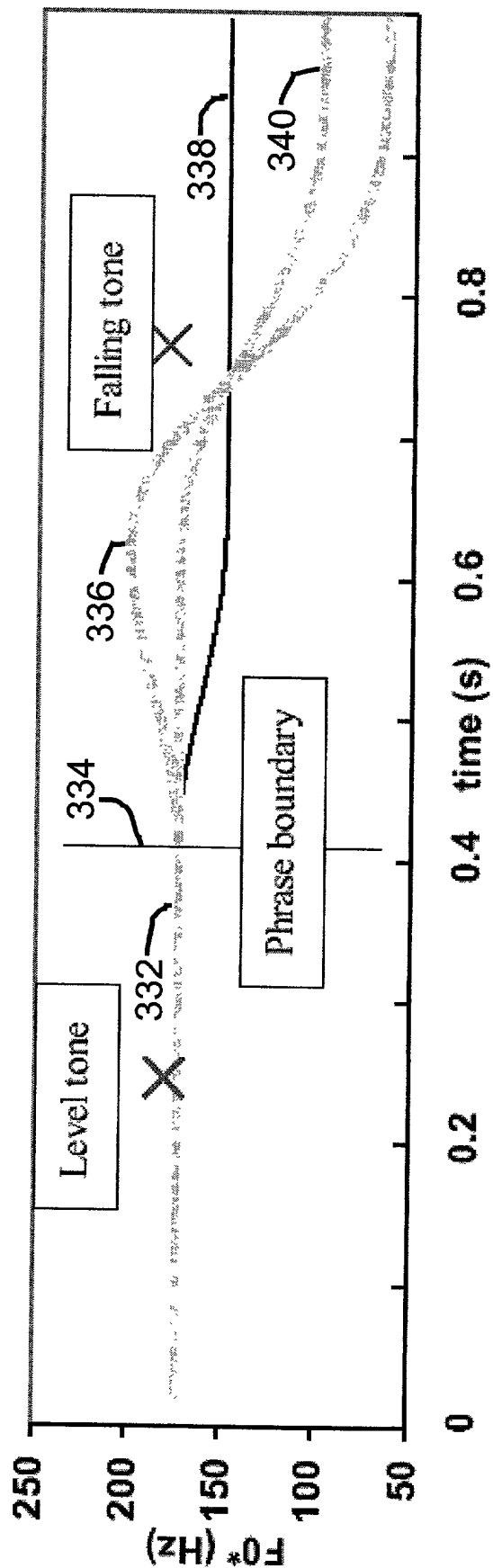


Fig. 3D

340

Second accent is pure falling tone: type=0

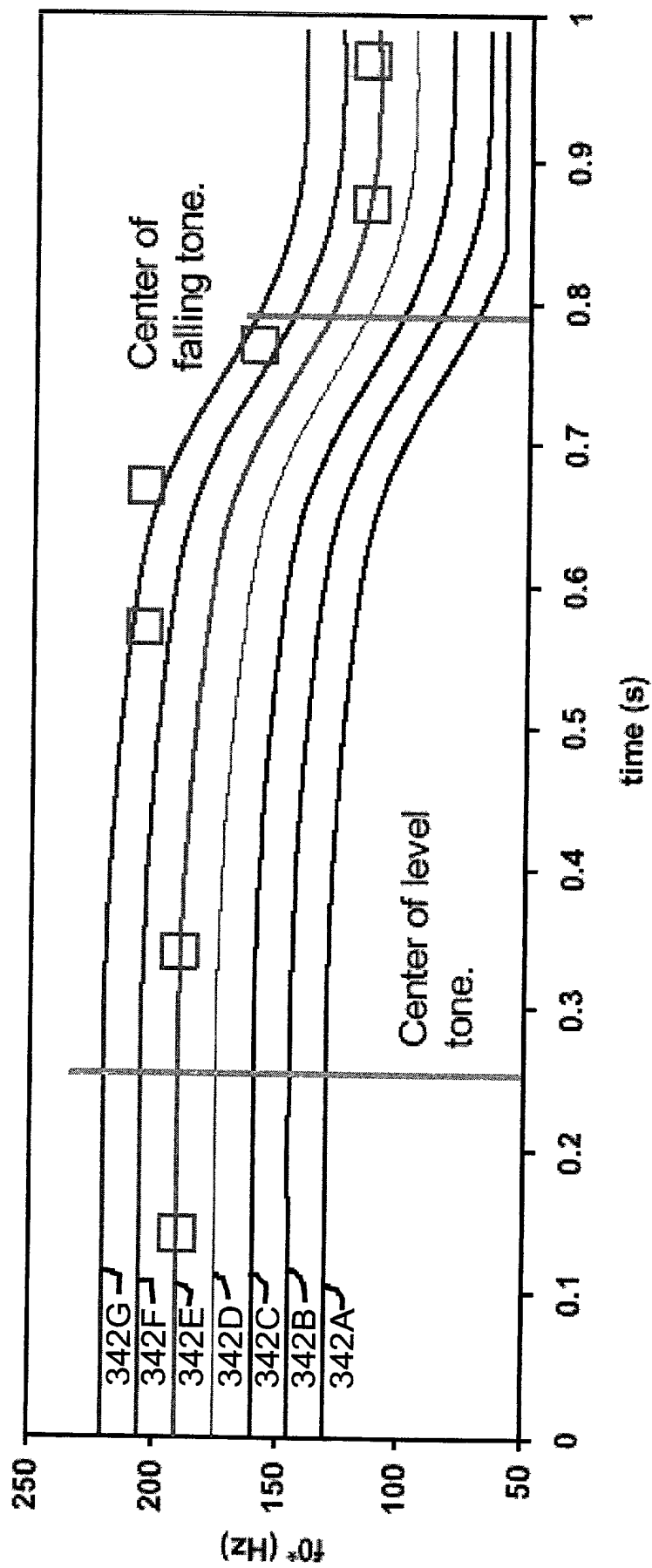


Fig. 3E

350

Second accent is type=0.1: weak pitch preference

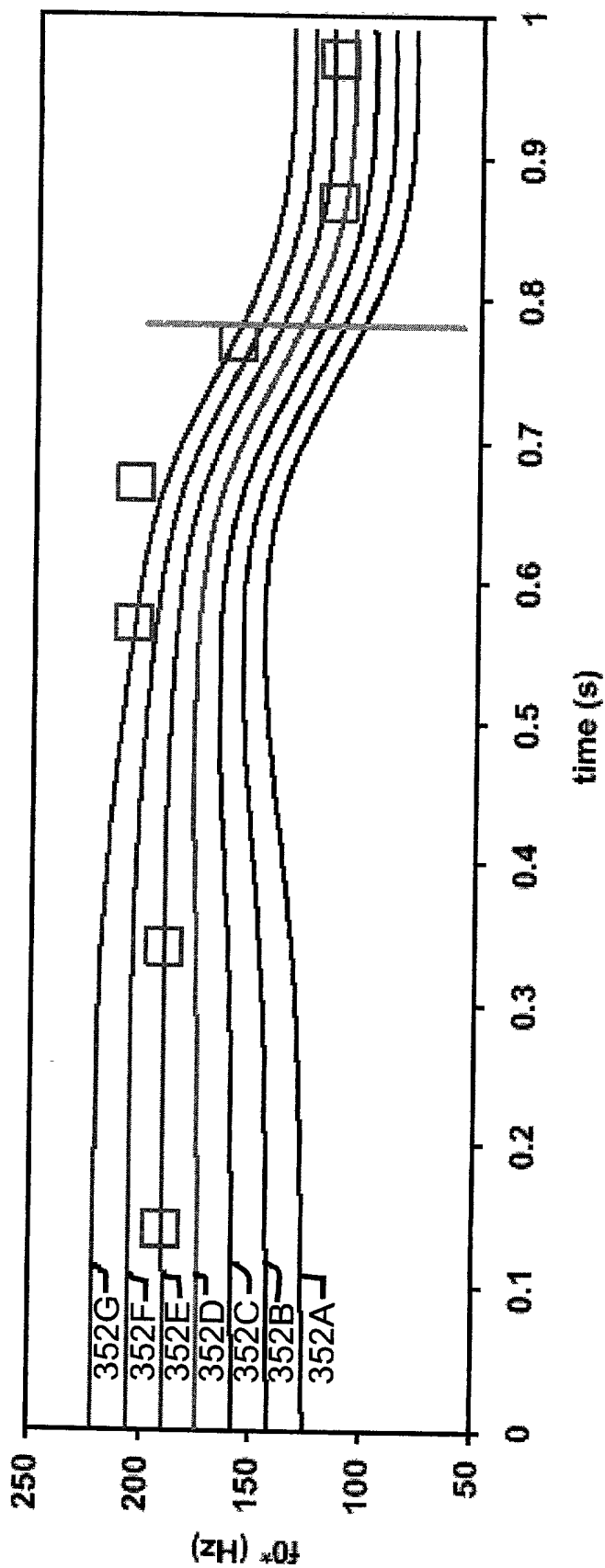


Fig. 3F

Second accent is falling tone with a strong pitch preference
(type=0.5)

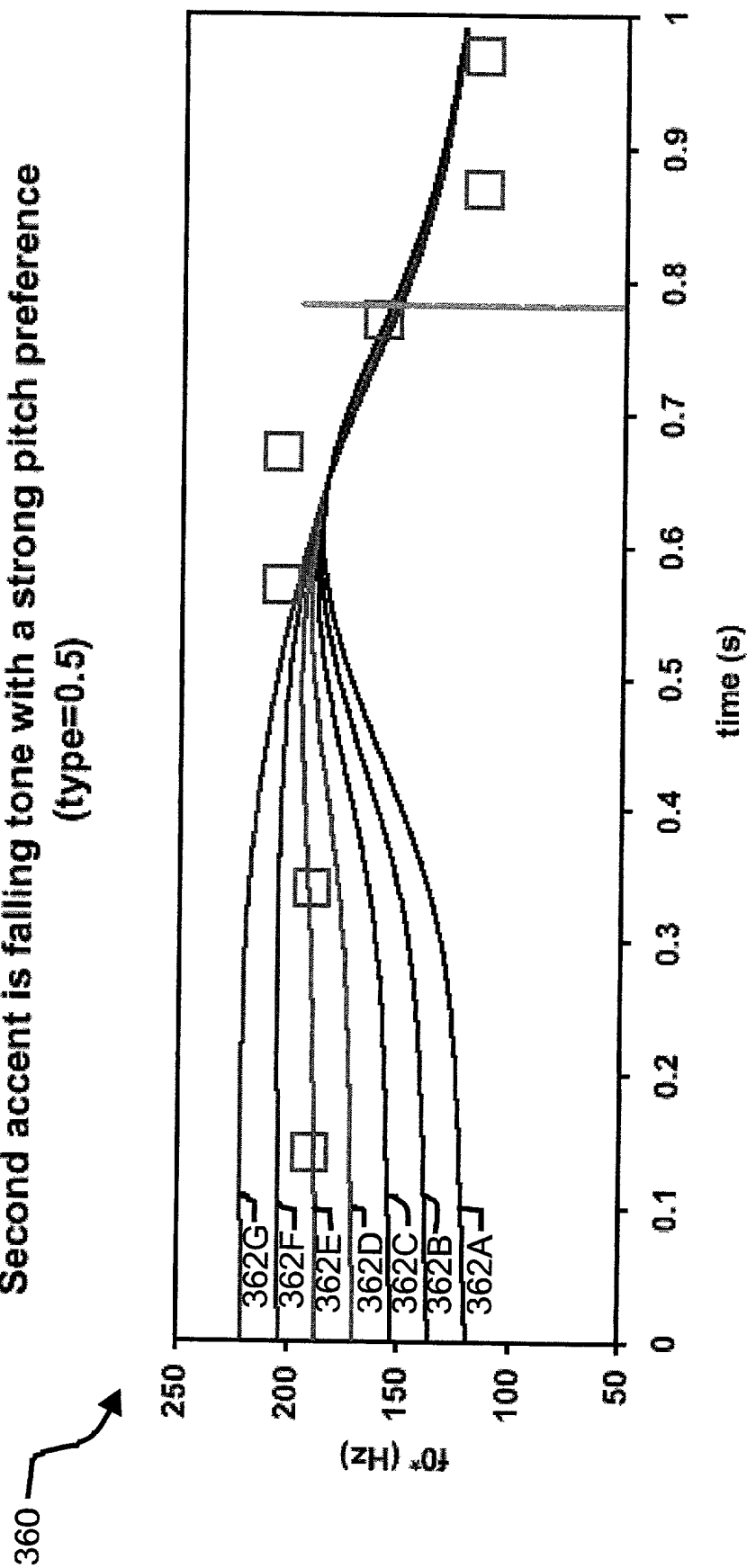


Fig. 3G

370

Second accent has strong pitch preference and weak shape preference (type=0.8).

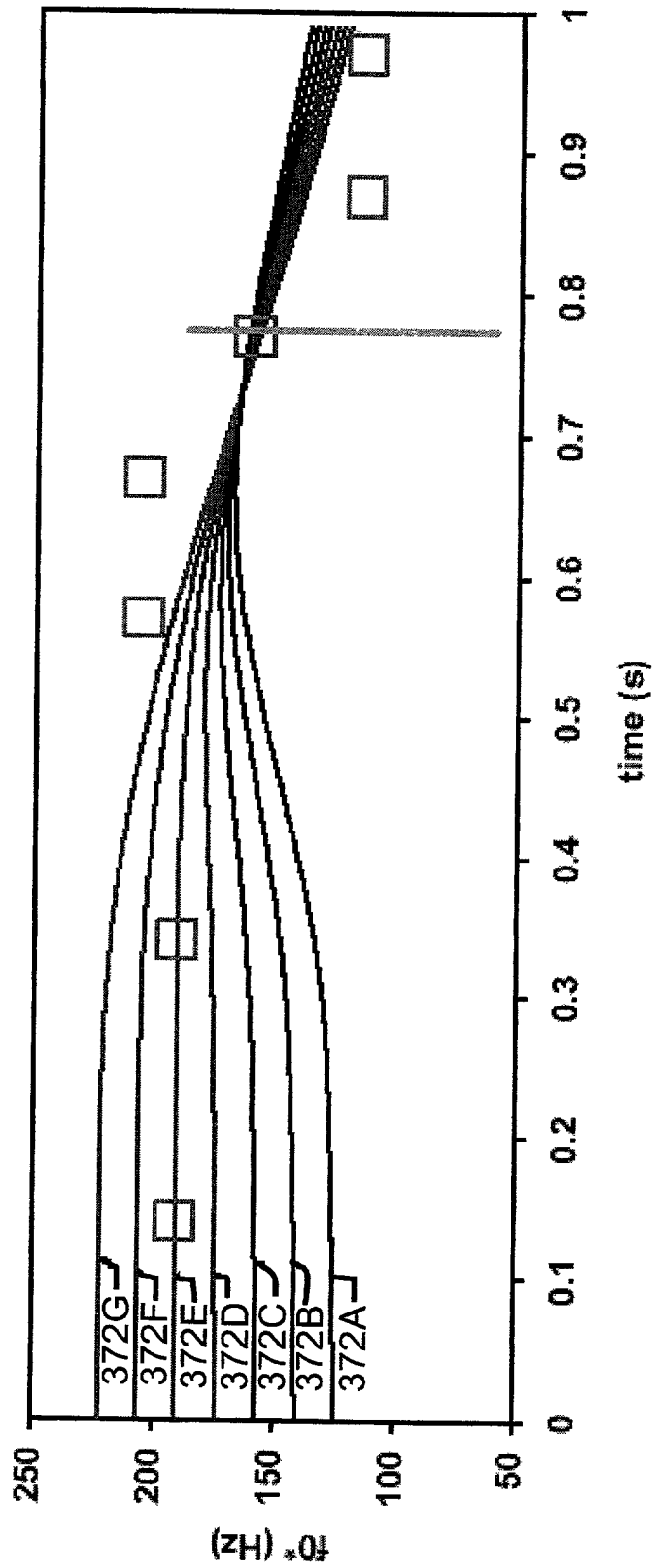


Fig. 3H

380

Second accent defined only by it's position (type=1).

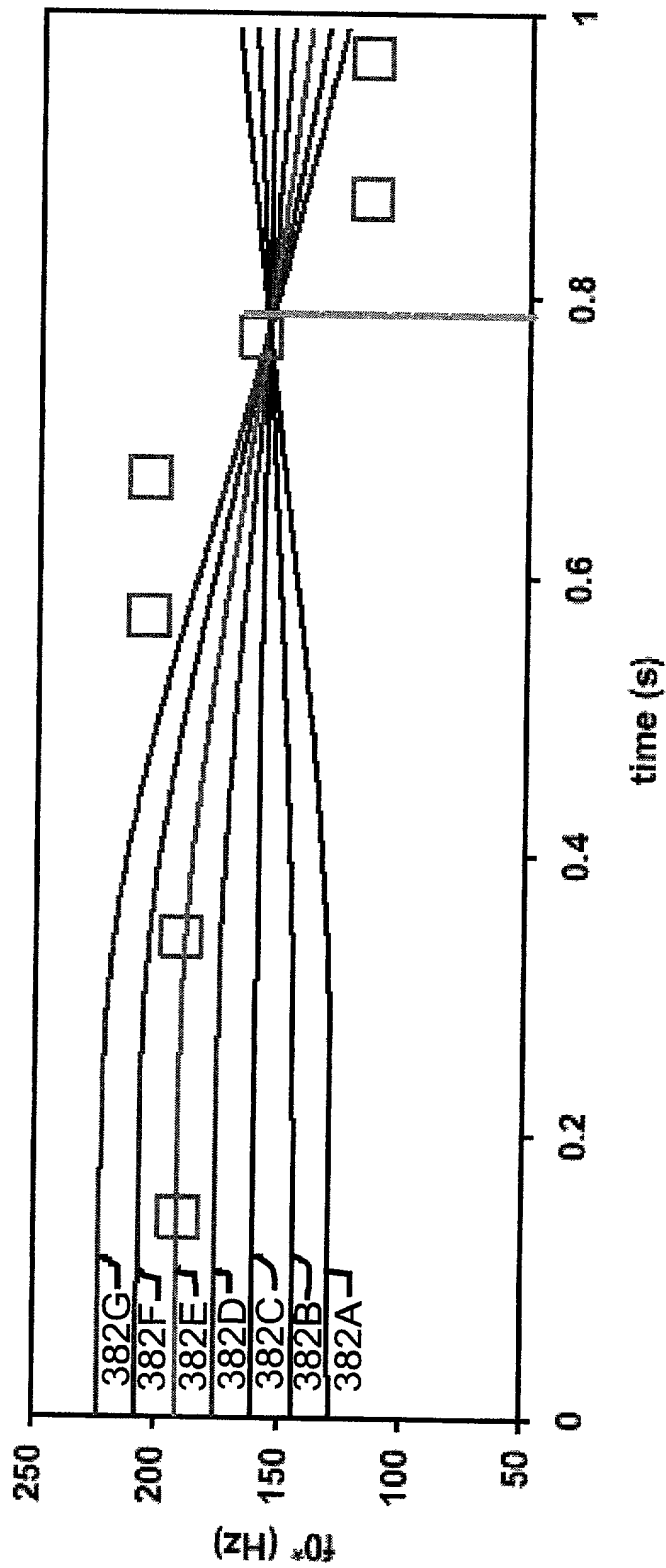


Fig. 31

400

Two overlapping accents

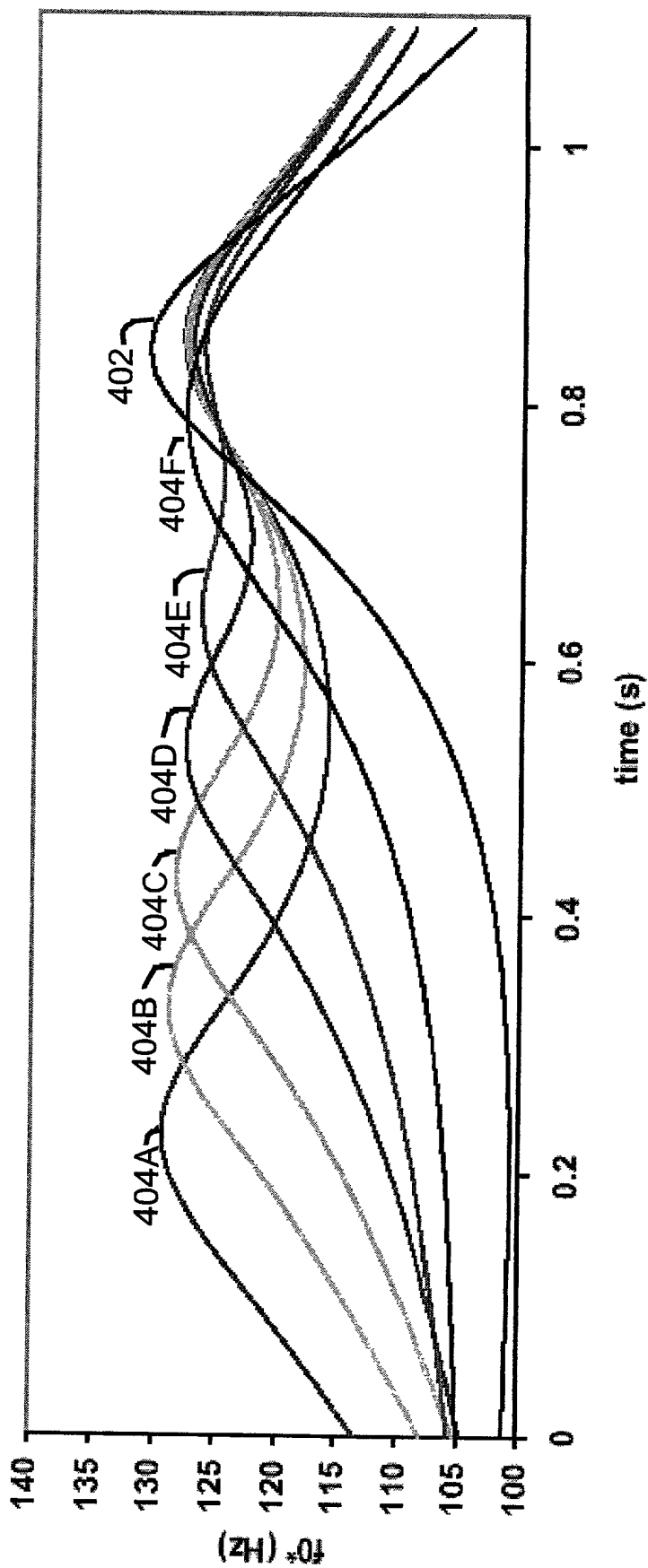


Fig. 4

A falling tone sandwiched between two high level tones.

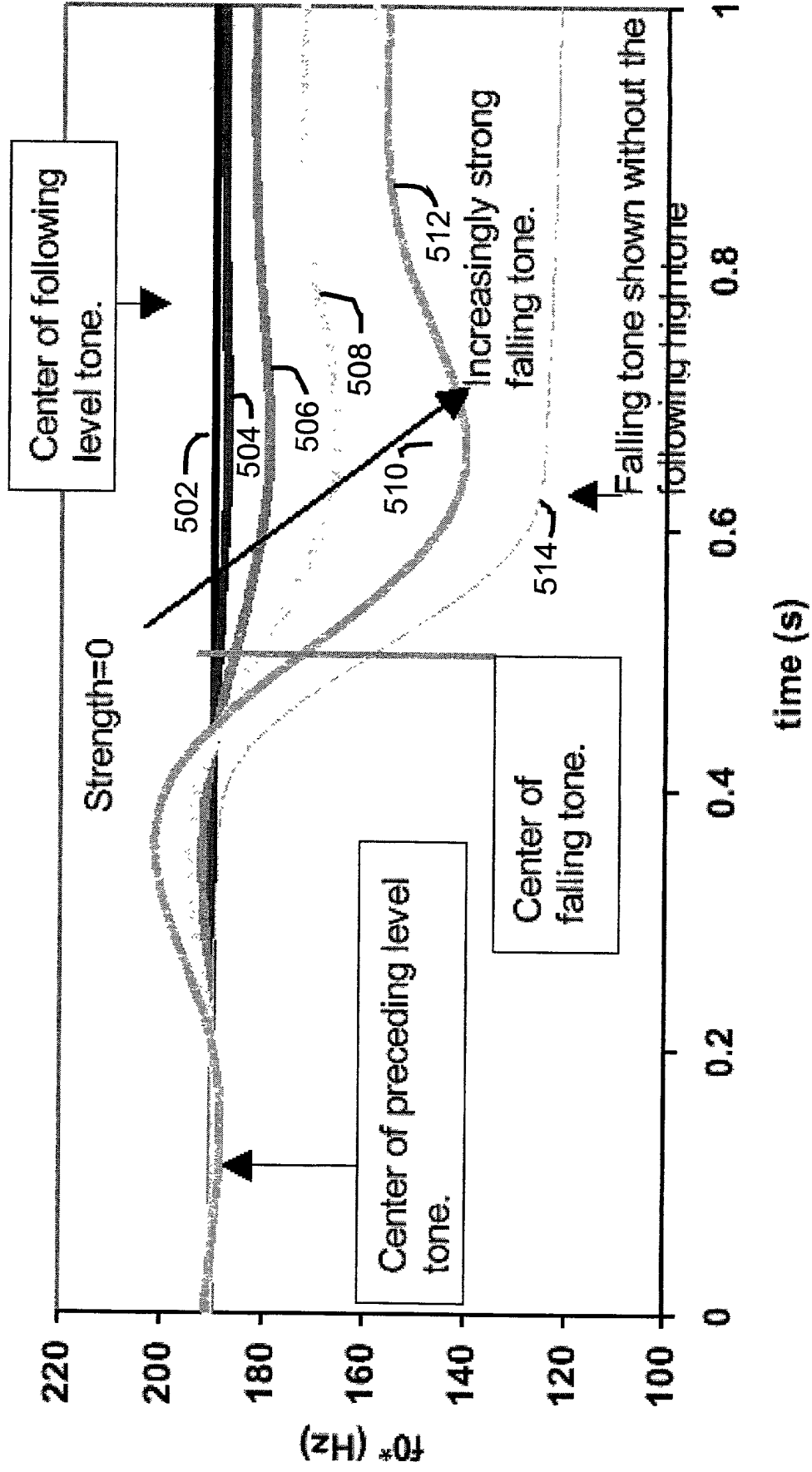


Fig. 5

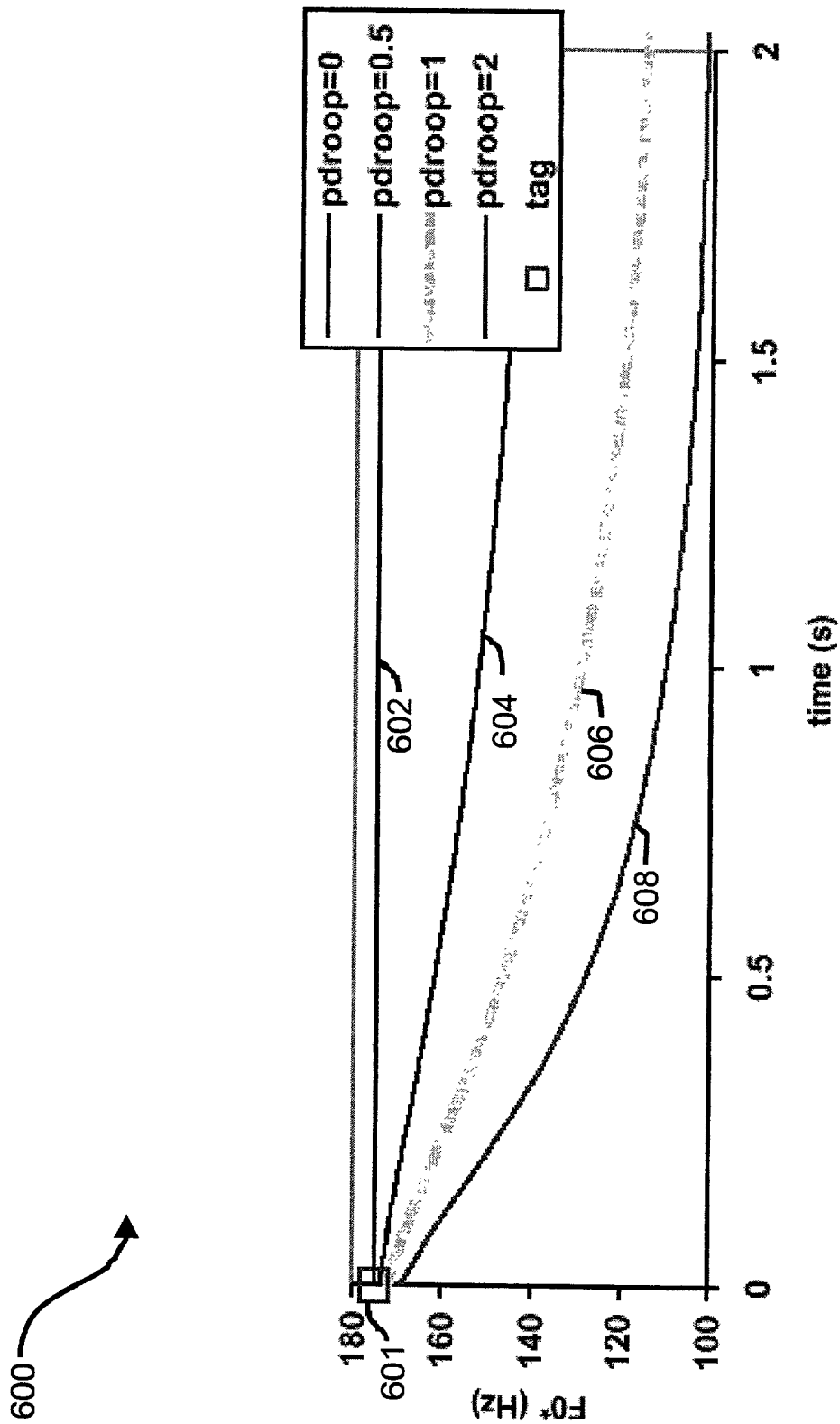


Fig. 6

700

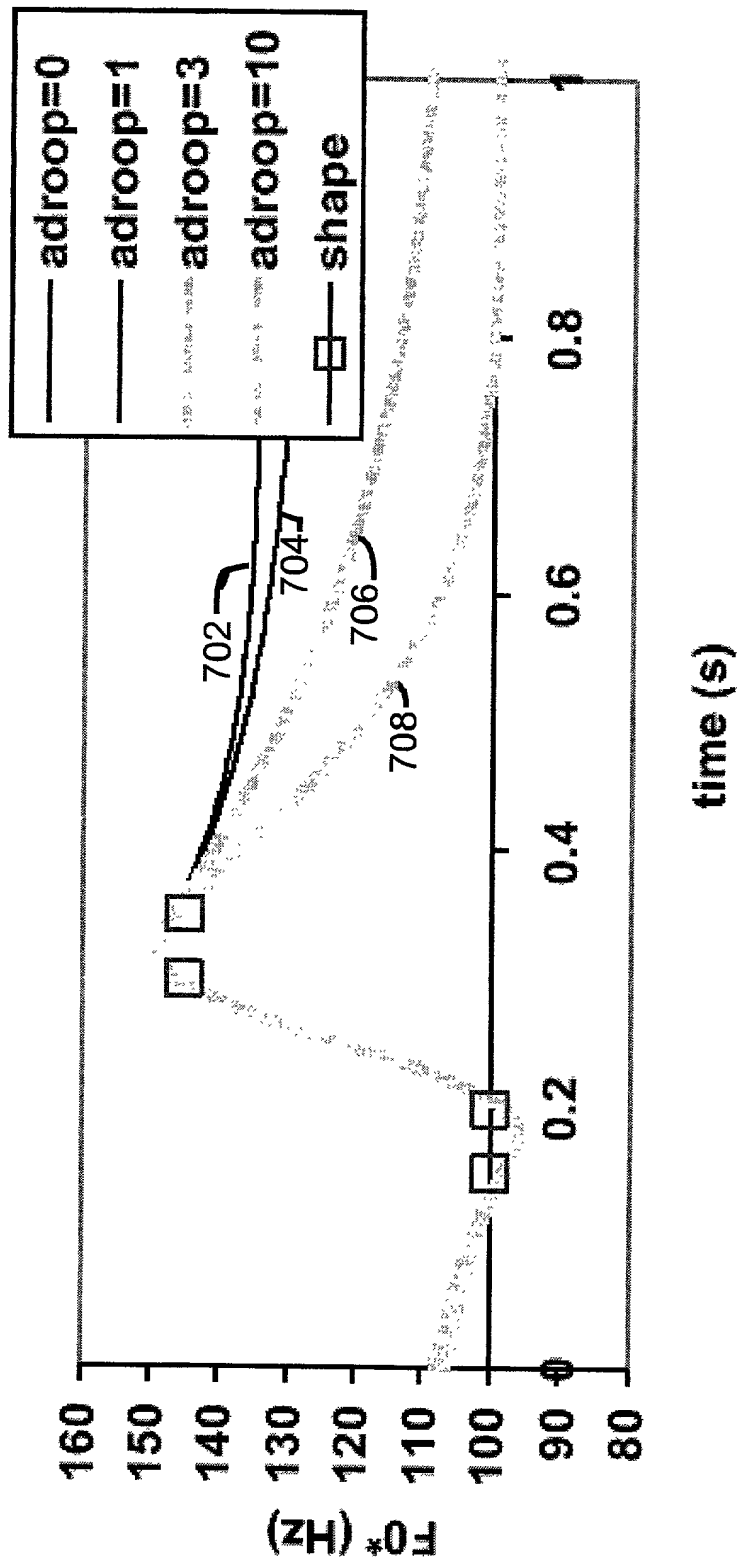


Fig. 7

800

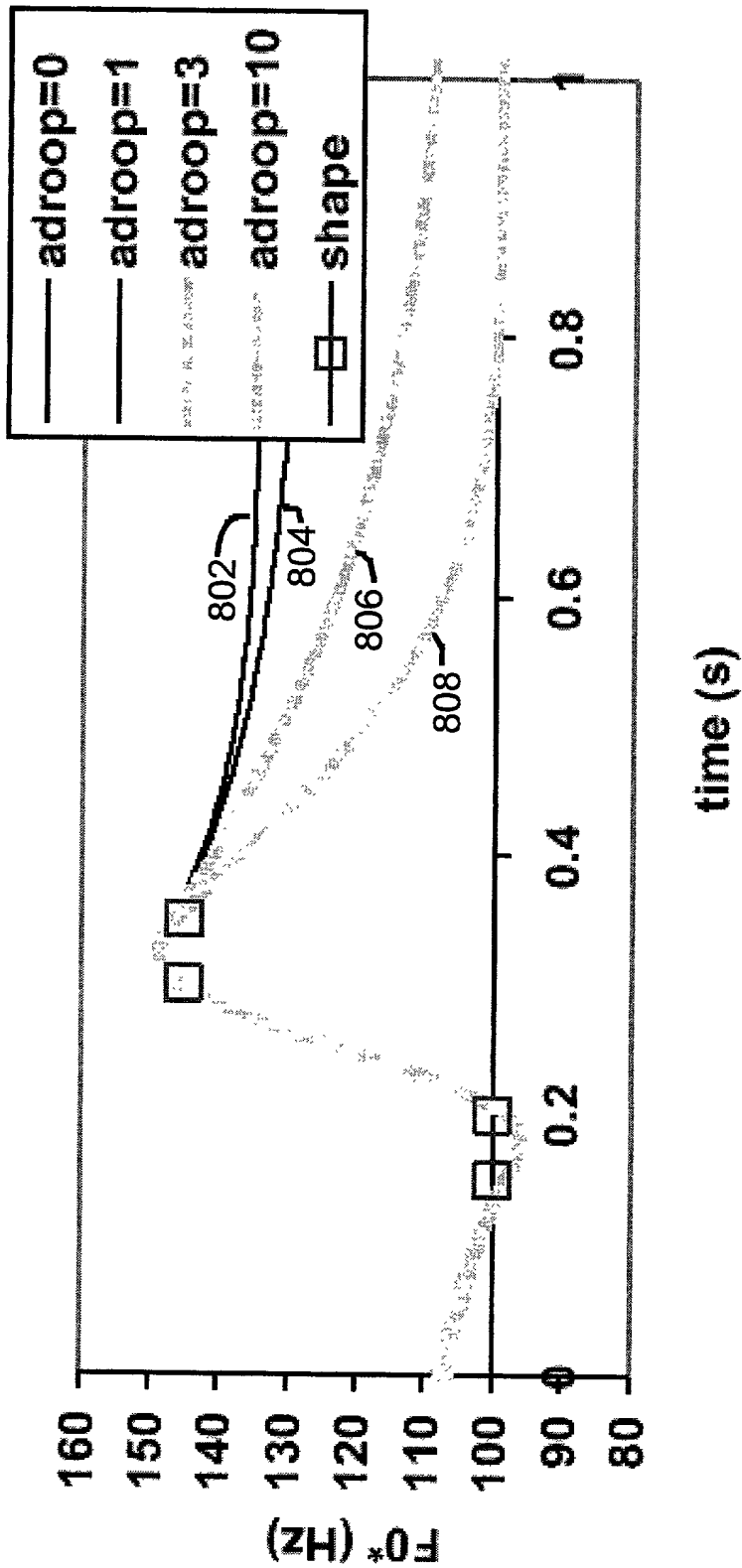


Fig. 8

900

Effect of jittercut

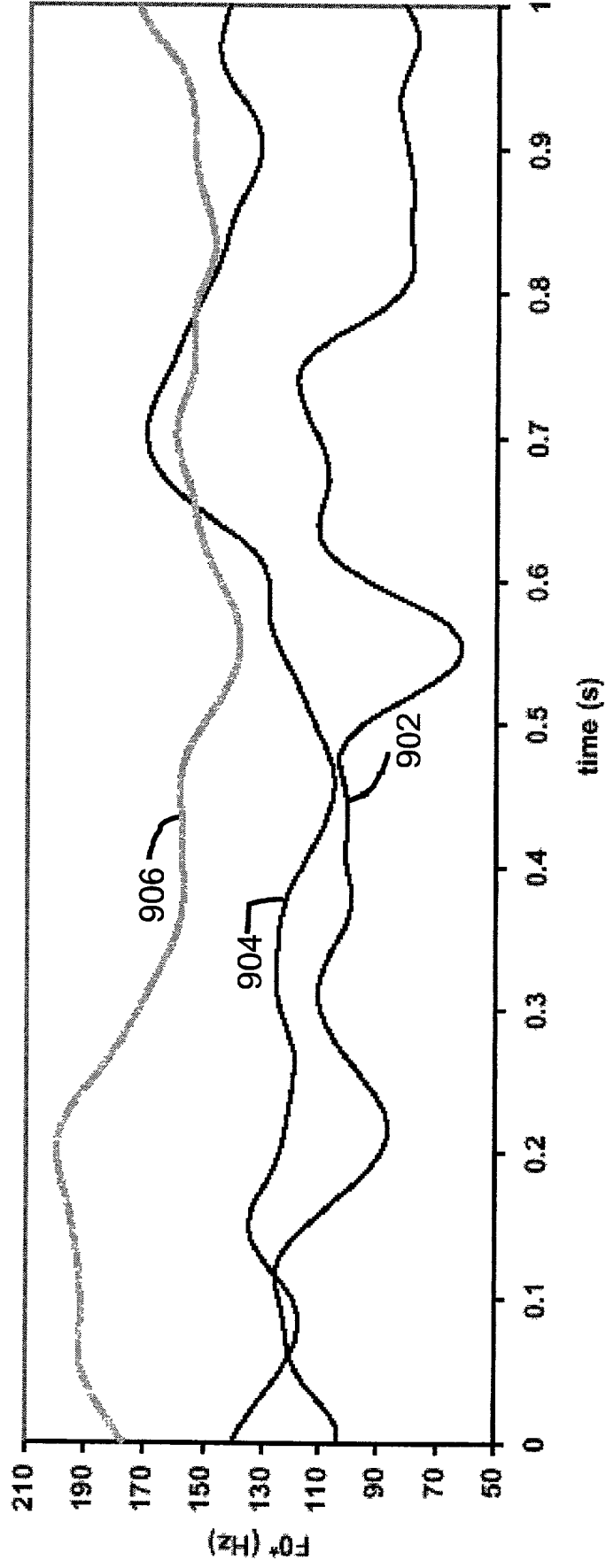


Fig. 9

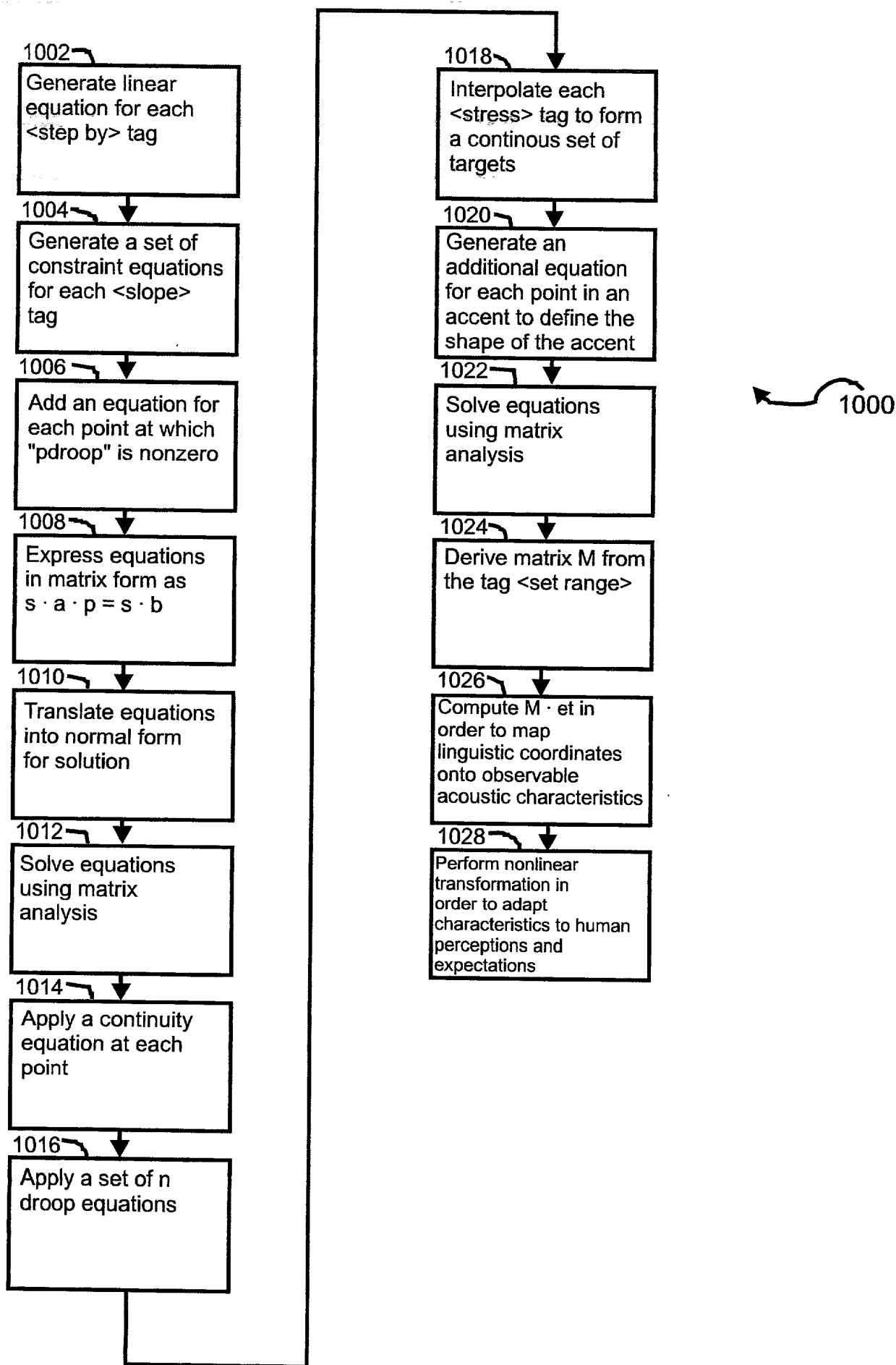


Fig. 10

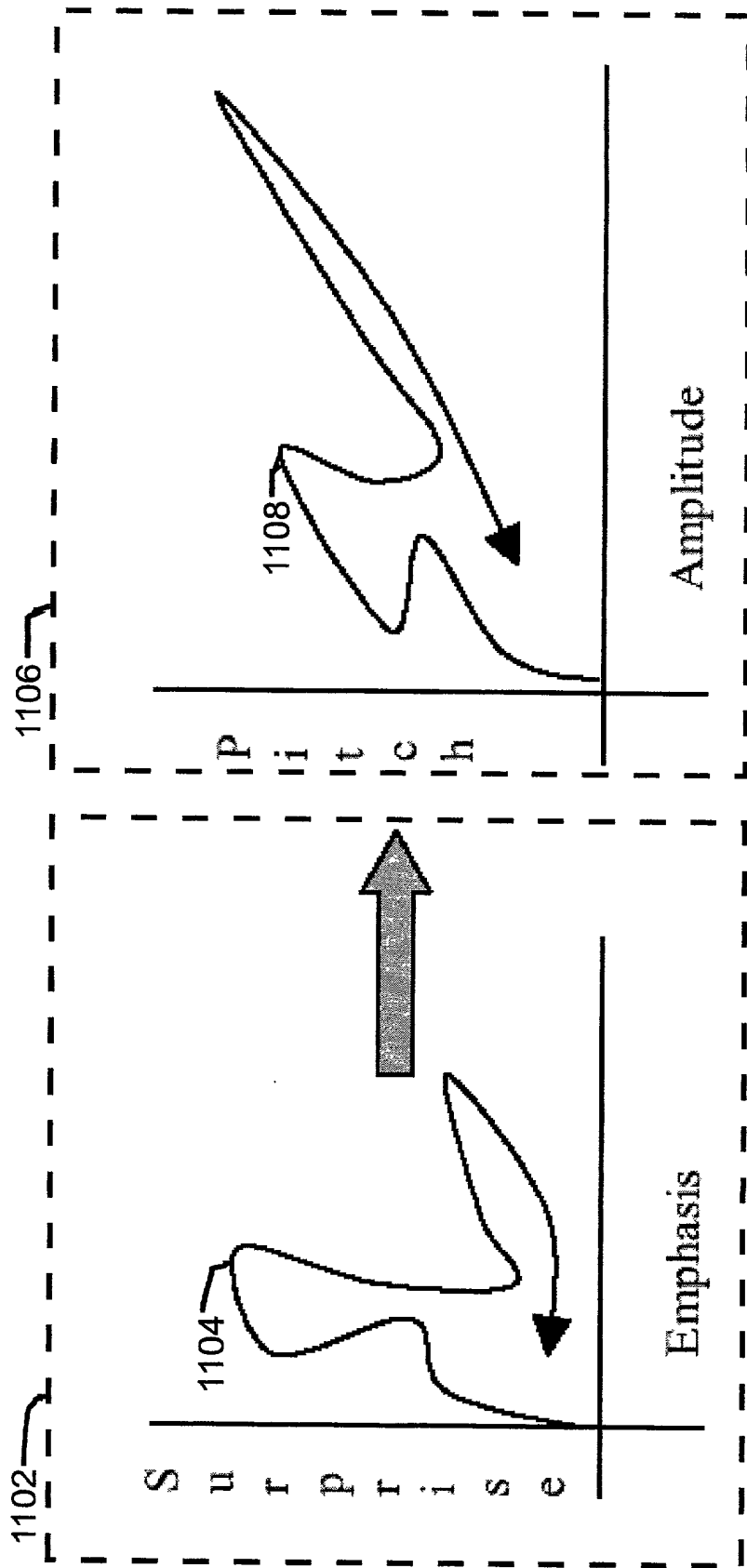


Fig. 11

FIG. 12

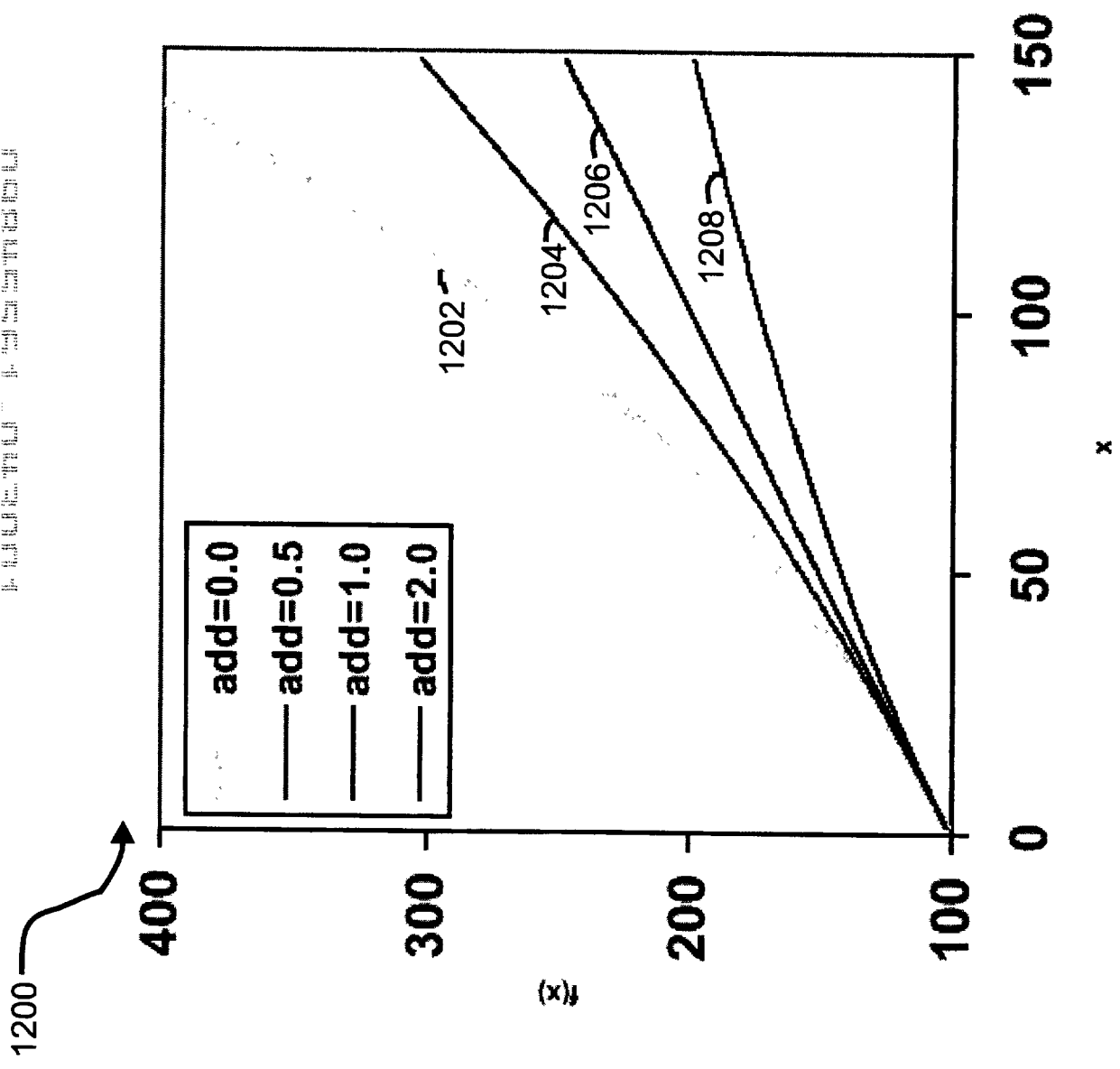


Fig. 12

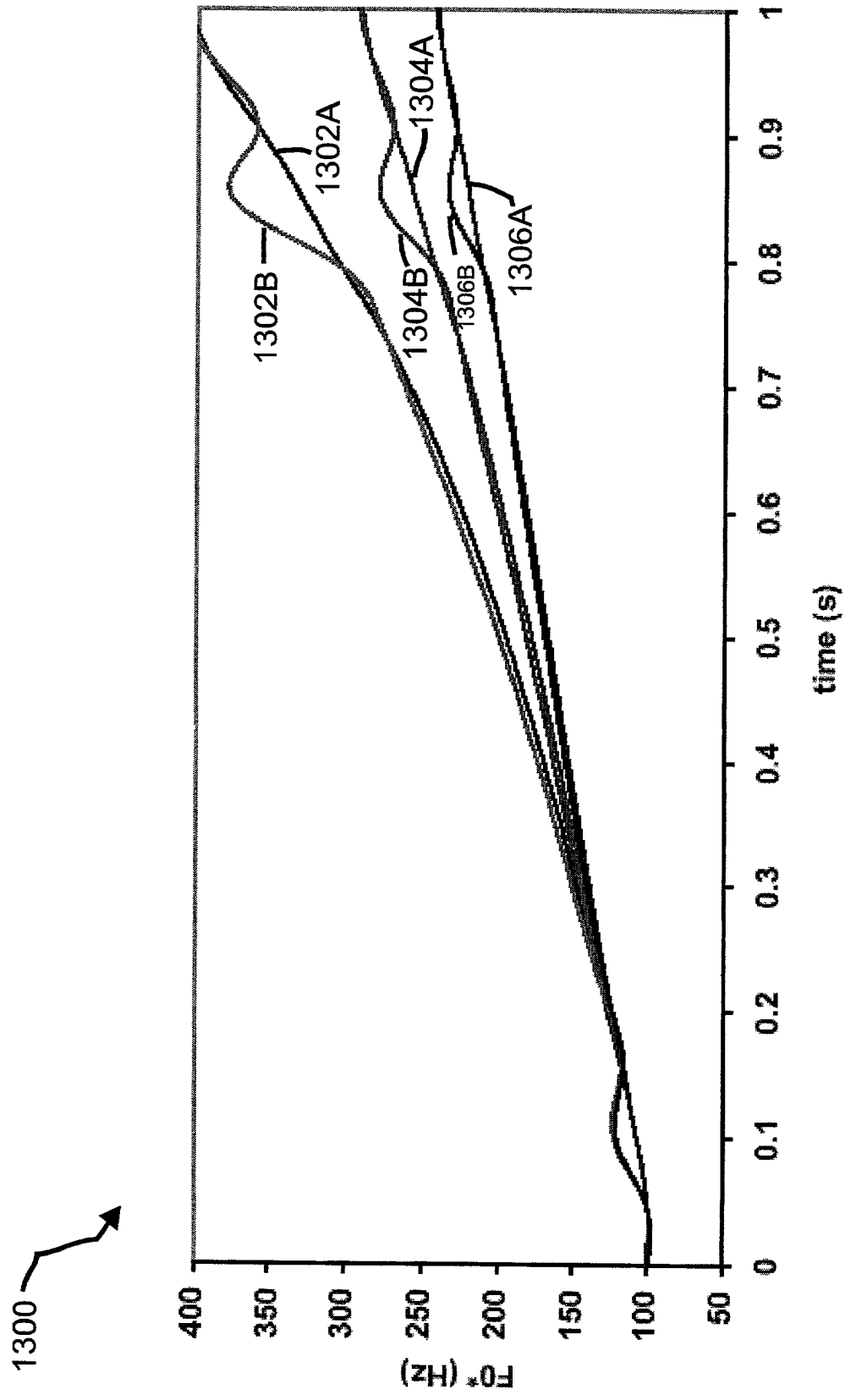


Fig. 13

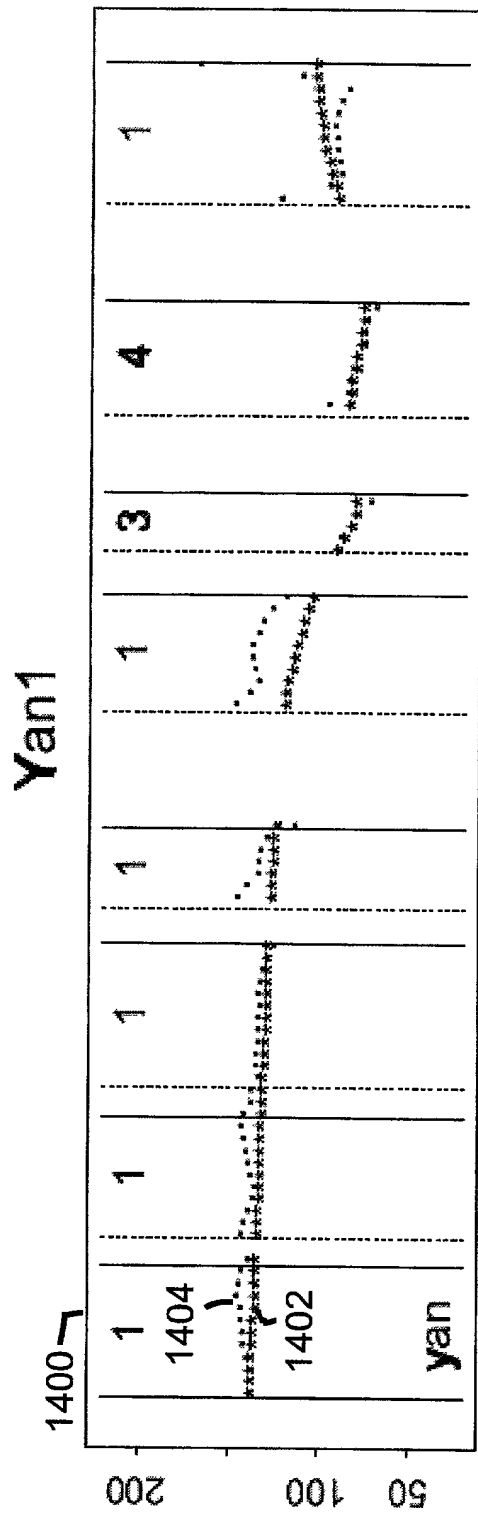


Fig. 14A

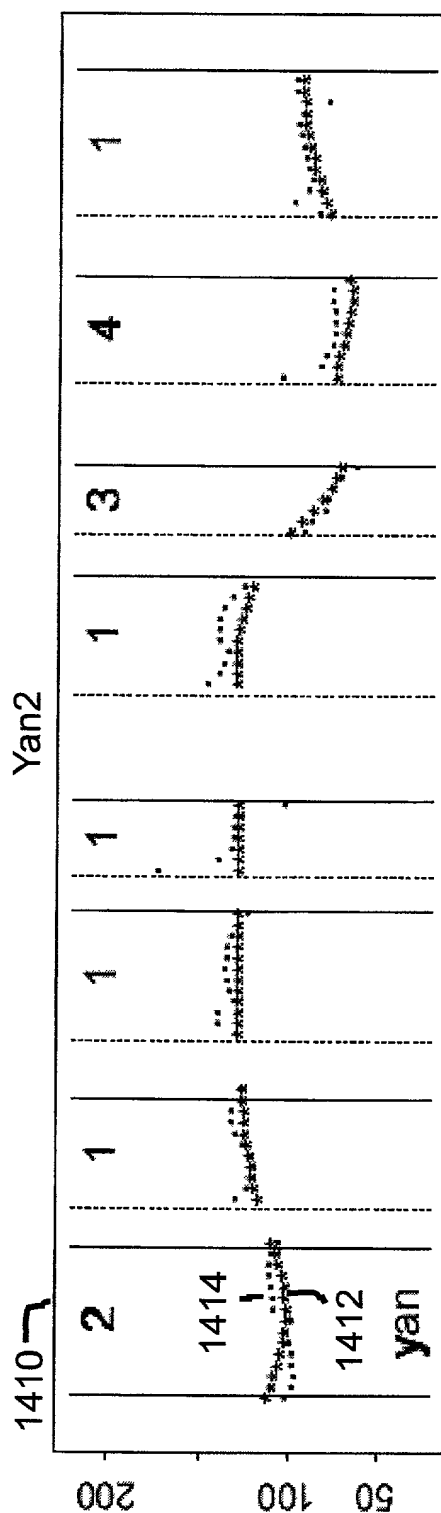


Fig. 14B

Yan3

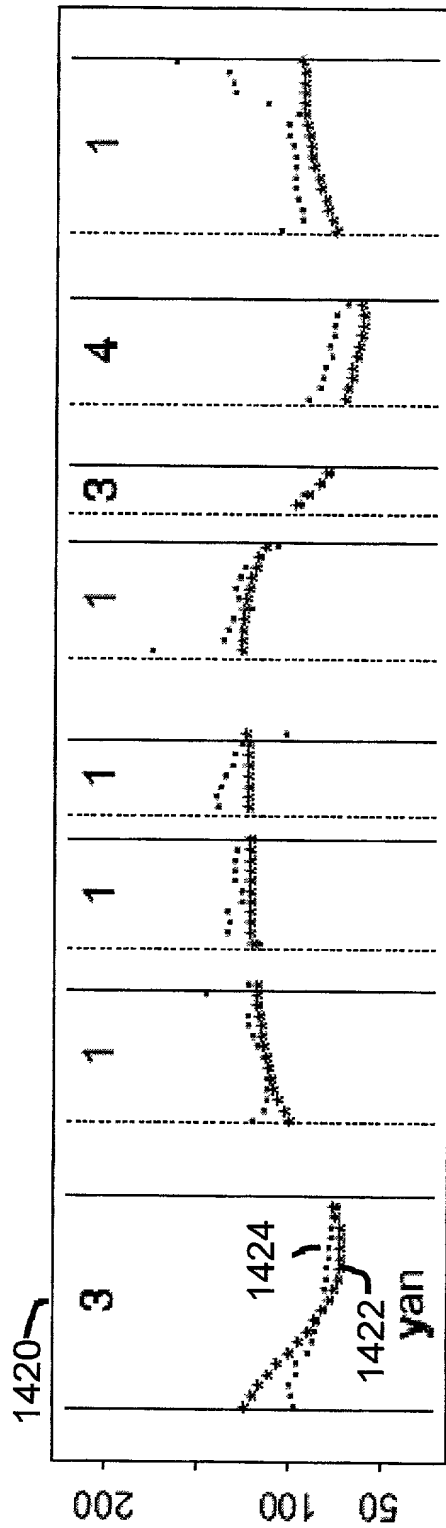


Fig. 14C

Yan4

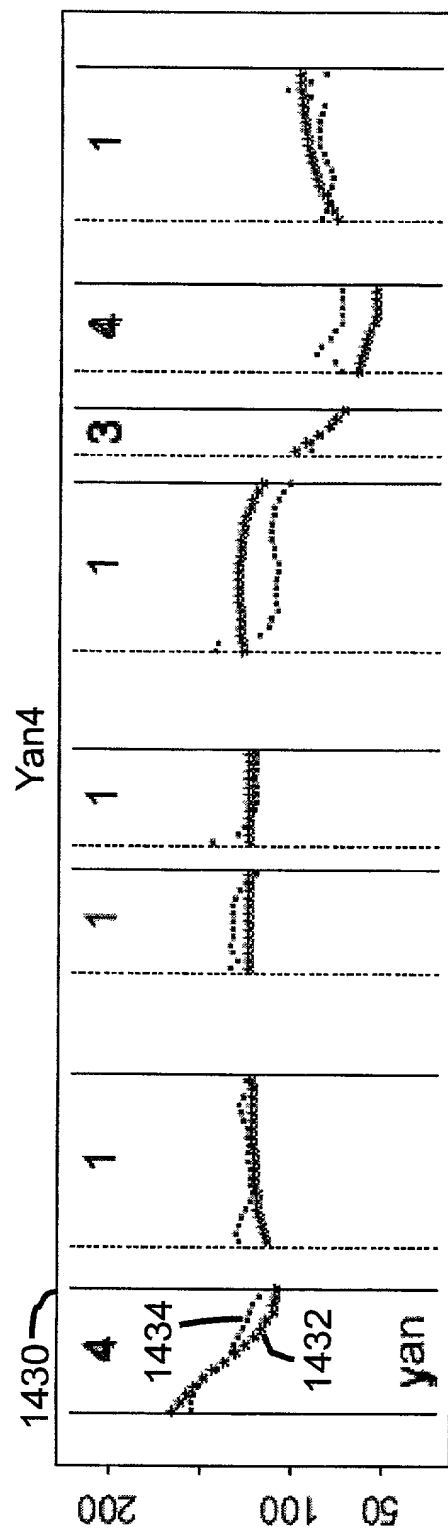


Fig. 14D

Shou yin1 ji

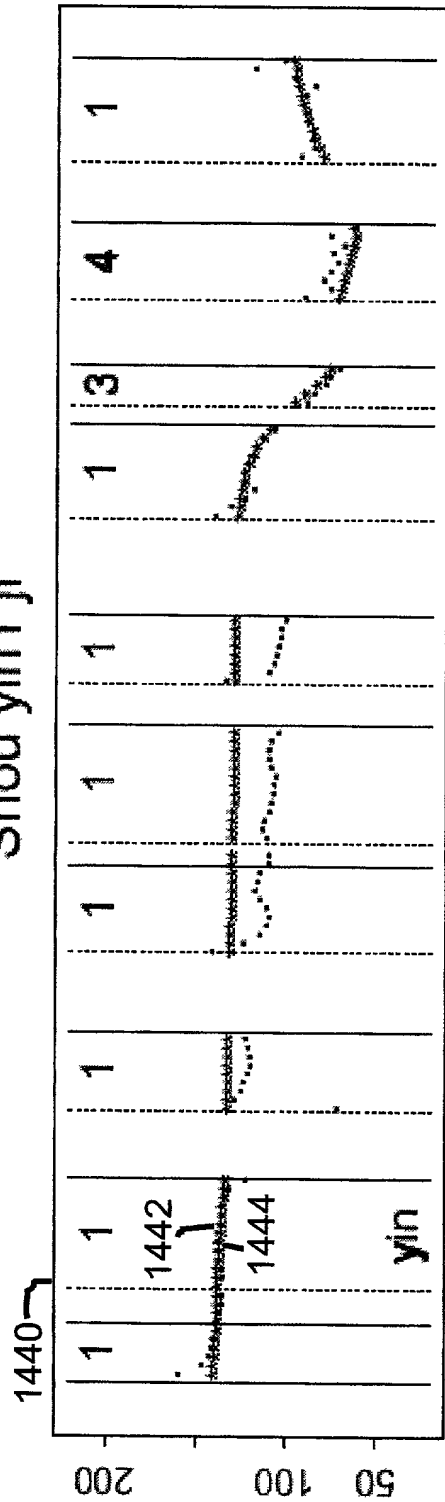


Fig. 14E

Shou yin2 ji

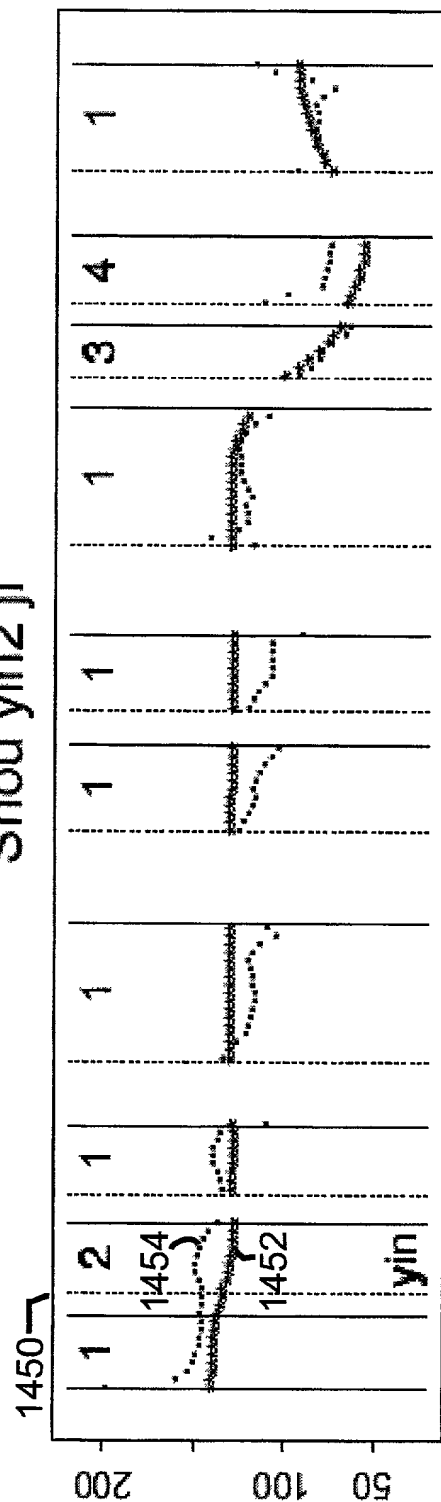


Fig. 14F

Shou ying3 ji

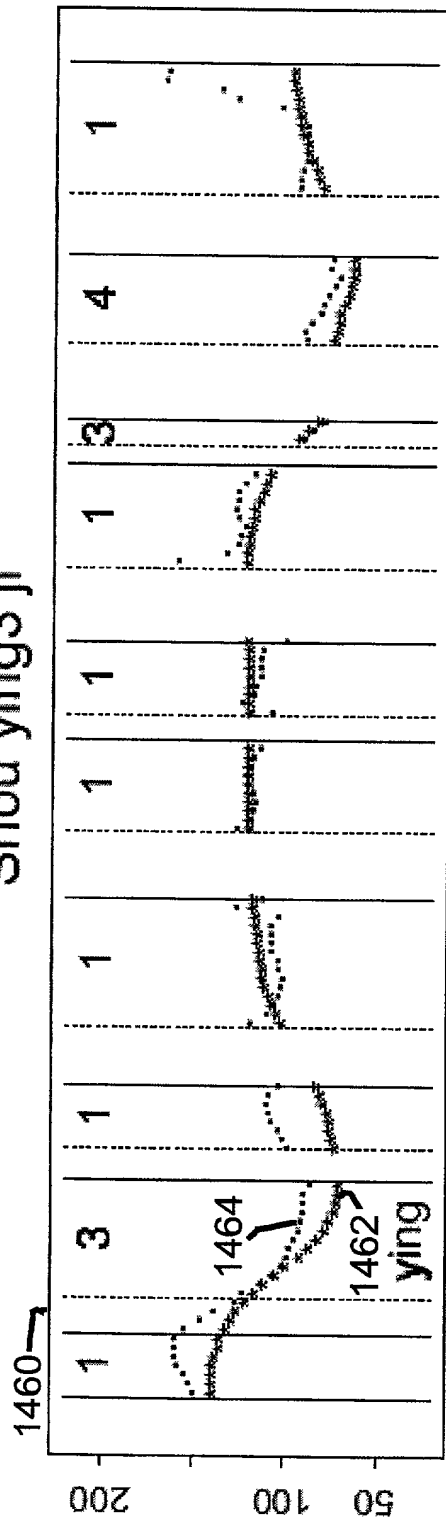


Fig. 14G

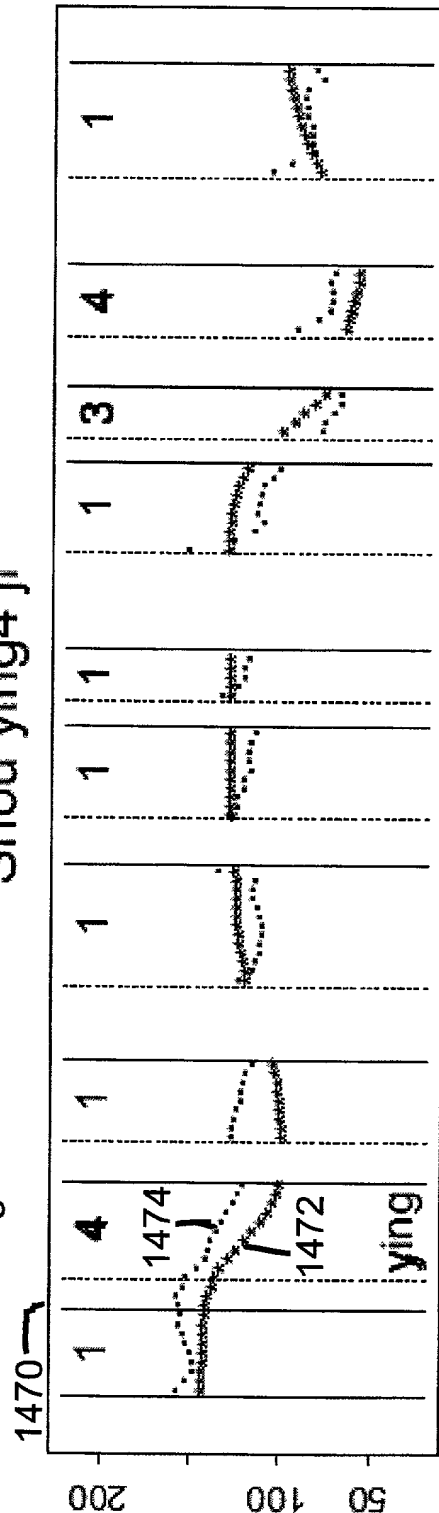


Fig. 14H

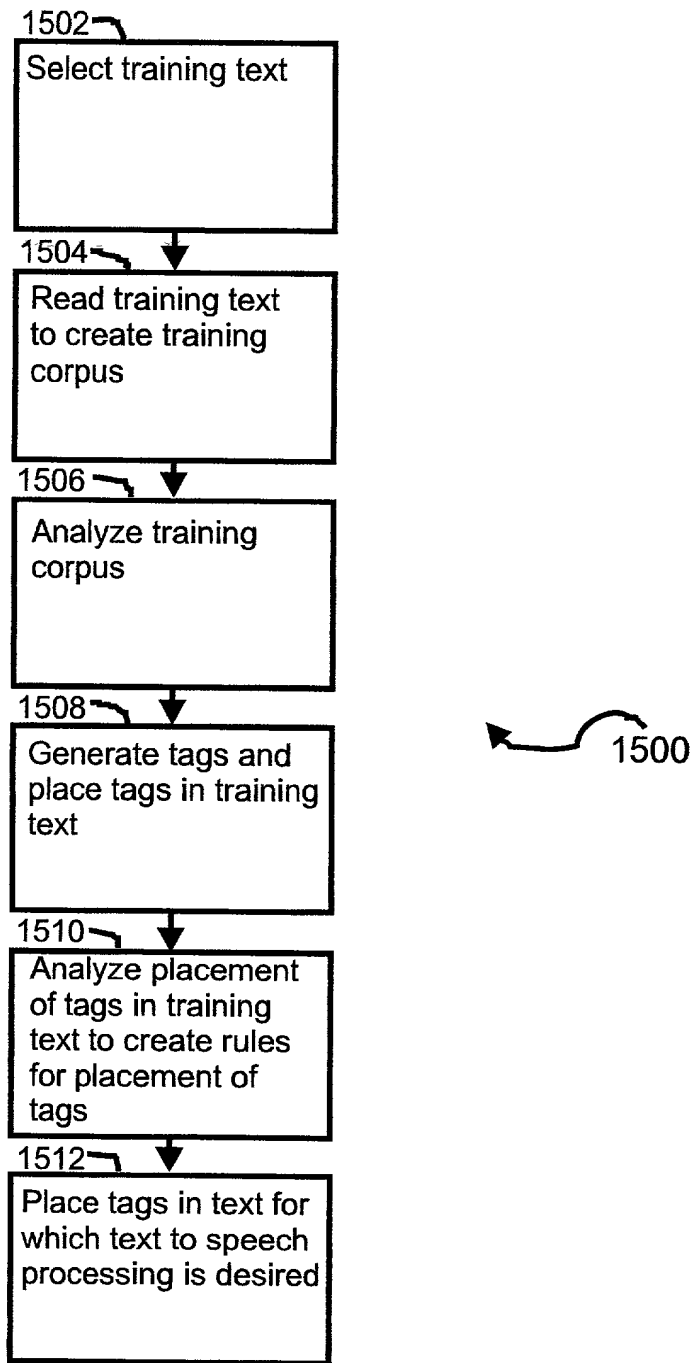


Fig. 15

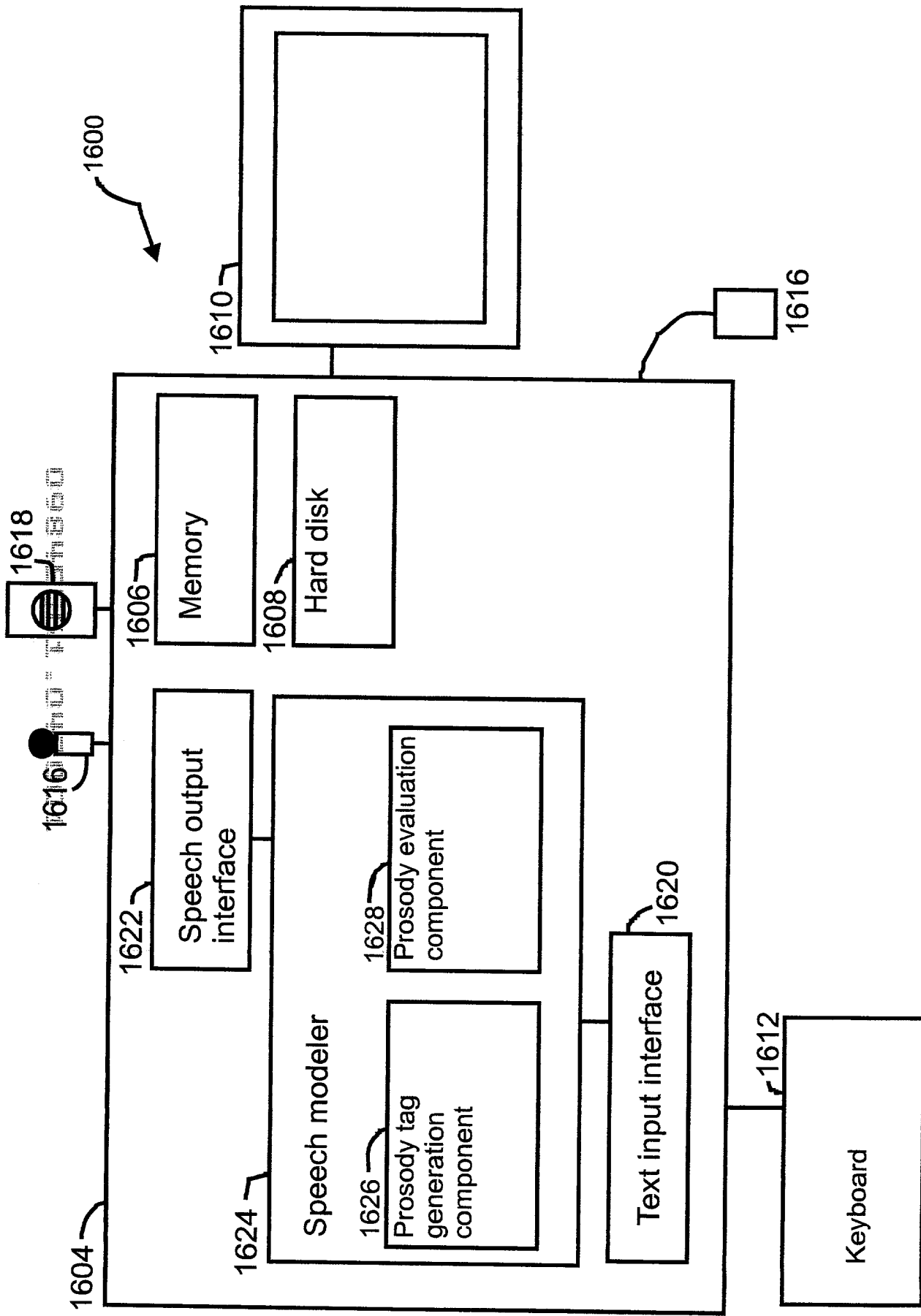


Fig. 16

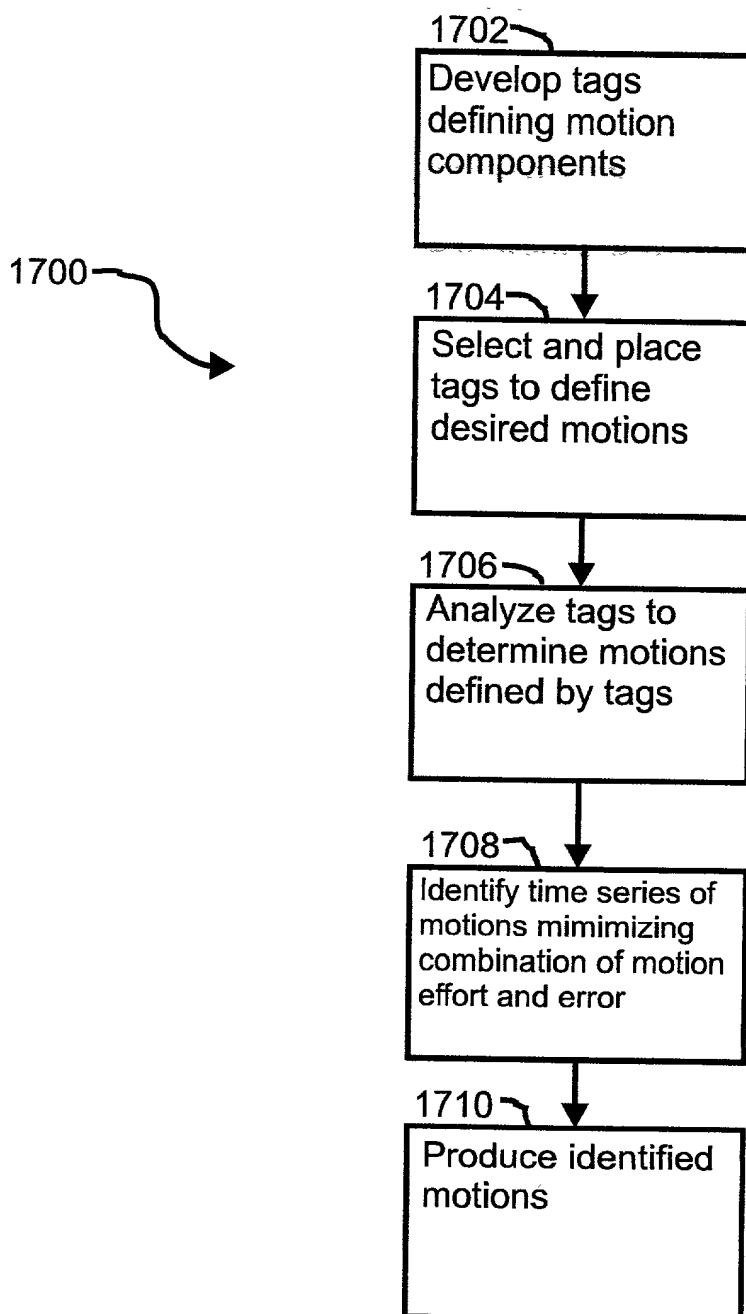


Fig. 17